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# The Modern Language Journal

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# The Modern Language Journal

VOLUME III

MARCH, 1919

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## ITALIAN IN THE HIGH SCHOOLS<sup>1</sup>

Despite our awakened interest in the affairs of Italy, the Italian language is still taught in only a few of our secondary schools. This situation is the more remarkable in view of the fact that the large Italian population in the United States is rapidly increasing in prosperity, and consequently in ability to patronize the schools.

Manifesting a spirit in marked contrast with that of the pan-Germans, the Italians in the United States have generally been eager to learn English as rapidly as possible, and have prided themselves on their Americanism. That they have at the same time not lost their natural love for their beautiful native land is evidenced by their early response to the appeal of the Rome government for troops to fight the Austrian oppressor. The Navigazione Generale Italiana and other lines took back hordes of Italian "richiamati," who returned enthusiastically to defend their sacred soil, cheering with Italian lustiness every American flag which they passed on the way.

We have therefore a splendid nucleus for the study of Italian in our schools. In a few of our schools, Italian is already taught. In New York, classes in Italian have been organized with some success in the last year or two. In Boston, the Hancock School, located on Parmenter Street, has 206 pupils in Italian. In the Boston Central Evening High School, there is a class in Italian with about 25 pupils in attendance. Italian is also taught in schools for emigrants in a number of cities, and for the social worker a knowledge of Italian is almost indispensable.

Nevertheless, the rightful place for Italian is not in the grade schools, where the time allotted for English is already too short.

<sup>1</sup>Address delivered before the Illinois High School Conference, held at Urbana Ill., Nov. 22, 1918]

It should be taught in the day high schools, and there the provision for it is altogether inadequate. In fact, even in a great majority of our universities and colleges, Italian is regarded at best as a sort of tail for the French kite. It will be a calamity if the war does not open our eyes to the importance of the language of the country which is, after France, our chief ally on the continent of Europe.

Italian should be studied, not only by the blue stocking Dante societies of a few cities on the Atlantic coast, but also by the largest possible proportion of our ambitious youths, whether their aspirations be commercial, or scientific, or artistic.

To consider first the commercial side of the question:

Much has rightly been said about the study of certain foreign languages as instruments for obtaining our share of the world's trade after the war. Spanish merits our consideration, because it is the tongue of the vast empires of Argentine, Chile, and nearer at hand, Mexico. Portuguese is the tongue of the larger empire of Brazil, having an expanse almost as great as that of the United States and Alaska. As such, it deserves a place in the curricula of all our important commerce schools. However, let us not overlook the claims of Italian as a language to be possessed by the shrewd Yankee trader.

Italy is a first class power, with a rapidly growing population of nearly 40,000,000. Teeming with ambition to be at the forefront of the world's activities, she is rapidly changing from a purely agricultural to an agricultural-industrial country. How important has been the industrial expansion in Italy may be discerned from a few statistics, which are here quoted from *Italy To-day*, a fortnightly bulletin of the Italian Bureau of Public Information in the United States.

The present wealth of Italy is about 90,000,000,000 lire, or \$18,000,000,000.

From 1904 to 1911, the number of industrial enterprises in Italy increased from 117,341 to 243,926, or 107%.

Not only was there a gain in the number of the enterprises, but also in the importance of the undertakings, as is evinced by the fact that the horse-power employed increased from 734,272 in 1904 to 1,620,400 in 1911, or 120%.

In 1904, 1,215,109 Italians were employed in industrial undertakings. In 1911, the number had increased to 2,304,438, or 80%.

On account of the acute shortage of shipping tonnage in the world, it is worth while to note the surprising fact that Italy is a next door neighbor—comparatively speaking—being hardly more than one-half as remote as Chile or Argentina. A glance at the map, in fact, will remove many similar popular misconceptions regarding distances of foreign countries.

Heretofore, Italy has looked largely to Germany to supply not only her manufacturing materials, but also her banking facilities. The success of German traders in Italy was of course due, in no small degree, to the German thoroughness in mastering the Italian language. With the conclusion of peace, Italy will naturally look to her ally, the United States, rather than to Germany, for help. Here indeed is a wonderfully ripe field for American commercial genius.

There is another consideration which is perhaps more important than the commercial one. In the investigation of nearly every branch of the natural or social sciences, Italy will be found among the three or four leading nations. The American public is already familiar in a general way with the names of Marconi, the inventor of the wireless telegraph, and of Caproni, the inventor of the monster bombing biplanes. We have been informed that the Italians are among the foremost civil engineers. The Italian performance in building and maintaining roads in the Austro-Italian Alps, and in transporting supplies and ammunition across dizzy abysses, has been a source of constant wonder to us. We have also heard accounts of the great natural obstacles overcome by Italian tunnel diggers. We are doubtless more or less aware of the progress of Italians in medicine and bacteriology—of the experiments fathered by Grassi which led to the control of malaria not only in Italy, but also in the Panama Canal Zone. Names like those of Galileo, among astronomers, of Torricelli, Volta, and Galvani, among physicists, of Christopher Columbus, among explorers and discoverers, are quite as familiar to the American ear as those of the painters Giotto, Fra Angelico, Filippo Lippi, Botticelli, Leonardo da Vinci, Raphael, Correggio, and Titian, of sculptors like Michelangelo, of composers like Palestrina, Verdi, Rossini, Puccini, Mascagni, or of singers like Patti, Caruso, Galli-Curci and a host of others.

In view of the unquestioned scientific prestige of Italy—of her acknowledged supremacy in certain important branches of science

—it is very strange that American scholars have generally neglected the Italian language. It is the more regrettable because Italian shares with French and Spanish the advantage of being comparatively easy to read, while it is undoubtedly one of the least difficult languages for Americans to pronounce. A year or two spent in acquiring this beautiful tongue will bring far more satisfactory results than many years devoted to the study of certain other modern foreign languages.

Let us now review in a general way the situation in certain important branches of learning in which American investigators have been crippled because of a lack of knowledge of Italian.

First should be mentioned mathematics. In mathematical physics, and especially in geometry, Italy leads the world. Look for a moment, if you will, at the galaxy of the names of her investigators in these lines:

Bologna—Enriques and Pincherle.

Naples—Marcolongo and Pascal.

Padua—Levi-Civita, Ricci and Severi.

Pavia—Vivanti.

Pisa—Bianchi and Dini.

Rome—Castelnuovo and Volterra.

Turin—Boggio, Segre and Somigliana.

In Italy are published such important research journals as the *Annali di matematica*, the *Giornale di matematica*, the *Rendiconti del circolo matematico di Palermo*, the mathematical publications in the *Rendiconti* of the Lincei and of other learned societies.

After mathematics, let us consider chemistry. It is significant that Italy, which, like the United States, imported chemicals in vast quantities from Germany before the war, was able with wonderful quickness to produce at home, on a vast scale, everything necessary for the prosecution of chemical warfare. This fact may be better understood, if we glance for a moment at the past achievements of Italy in the field of chemistry. First to be mentioned is Avogadro, the discoverer of Avogadro's law, on which all present day molecular chemistry and physics are based. Then there is Cannizzaro, whose studies clarified the distinctions between atoms, molecules, and equivalents. Needless to observe, Italy has many modern representatives worthy of these illustrious pioneers. Suffice it to mention Cassuto, who has made notable

advances in the study of colloids; Bottazzi, who is an investigator of physiological and biological chemistry; Giolitti, who has made significant contributions to our knowledge of the composition of steels; and Vanino, originator of the best work on organic and inorganic preparations, for laboratory use and for manufacturing.

In Italy are published such indispensable chemical journals as the *Gazzetta Chimica Italiana*, ranking with the *Journal* of the American Chemical Society, as well as the publications of the learned societies of the Lincei, and many others. These important publications have been, for the most part, a closed book to American chemists, except in cases where German translations exist.

In the field of zoology and anatomy, the Italians stand very high indeed. The following is a partial list of Italian authorities along these lines:

Bologna—Carlo Emery.  
Padua—Favaro.  
Bologna—Ghigi and Giacomini.  
Pisa—Romiti.  
Pavia—Golgi.  
Cagliari—Sterzi.  
Florence—Chiarugi and Giglioli (just deceased).  
Pisa—Ficalbi.  
Naples—Monticelli, Della Valle and Umberto.

To this list should be added such names as those of Berlese, the leading authority in the whole world on insects, and Grassi, one of the foremost investigators of all time along many lines, particularly in bacteriology.

Only passing mention will be made here of many other lines of investigation for which a knowledge of Italian is highly necessary, such as botany, physiology, and geology.

Let us now pass to the so-called social sciences, where the eminence of Italian scholars is well-known. It is sufficient to mention the names of the great Italian criminologists and sociologists—Lombroso, Ferri and Baron Garofalo; of the historians Ferrero and Villari; of the distinguished authorities on political science and public law, such as Bruni, Minghetti, Brusa and Orlando; of the authorities on international law, such as Fiore, Carnazza-Amari, who are worthy modern successors of Gentili, one of the founders of the science, who ranks almost with Grotius.

In Italian are published a large number of journals on criminal law and criminology, on international law, in fact, on the whole field of social sciences.

If we now turn from practical to cultural considerations, we find the case for Italian even stronger, if anything. A beautiful language, practically every word ending in a vowel or a liquid, with no harsh consonant combinations, no outlandish vowel sounds, with a sonority and purity of tones which make it ideal for singing, it has been called with some justice "the logical universal language."

A knowledge of Italian enables the American tourist to travel and sojourn with pleasure in one of the most delightful countries in the world. As the author of one guide book rather enthusiastically expresses it: "All the time which is spent outside of Italy is time wasted." In Italy, the tourist really kills two birds with one stone, for he is privileged to see not only the many wonderful monuments of the Middle Ages, of the Renaissance, and of later times, but also the ruins of ancient Rome, of the Greek colonies in Southern Italy, and even Etruscan ruins, going back to the fifteenth century before Christ.

Italian literature is one of the very richest in the world. What a roll-call of names is there! Dante, Petrarch, Boccaccio, Ariosto, Tasso, Alfieri, Goldoni, Manzoni, Leopardi, Carducci! The greatness of Italian literature is evidenced by its tremendous influence on the literatures of other lands. Our own Chaucer was heavily indebted to Petrarch, and modeled his *Canterbury Tales* on the *Decameron* of Boccaccio. Shakespeare owed much of his best inspiration to the land of Romeo and Juliet. Milton steeped himself in the Italian poets, and made a journey to Italy, before seriously attempting to compose his *Paradise Lost*.

Of the three greatest names in German literature, two, Lessing and Goethe, are intimately connected with that of Italy. Indeed, it is well known that it was the *Italienische Reise*—the Italian journey—which was the crowning inspiration of the career of Goethe.

The question now arises: What should be the position of Italian in the high school curriculum? It is obvious that with French and Spanish vying with each other for the position lost by German, it will be difficult to make room for the teaching of Italian also. As a practical solution of the difficulty, I suggest that the

study of elementary Italian be made introductory to the study of elementary Latin. Excellent pedagogical reasons could be urged in favor of this step. To begin with the study of Latin, rather than of Italian, or of the language of some other modern Romance country which has to a large extent inherited the cultural traditions of classical Rome, is illogical when the relative difficulty of the languages concerned is considered. The impossibility of making Latin palatable to most youngsters is notorious. The numerous *Gates to Caesar*, and the like, which are found on the market, give evidence that our publishers, at least, recognize that the accepted method of learning Latin—first a year of grammar, then a year of the *Commentaries*—is preposterous.

Let it not be supposed that I am an enemy of the study of Latin. Quite the contrary. It is my belief that modern language instructors should make common cause with the devotees of the ancient languages to combat the ravages of an excessive materialism which is all too prevalent in our educational circles. But at the same time, the best service which could be rendered to the dead language is to teach it after an acquaintance has been made with its living representatives. The connection between French and Latin is not altogether obvious to the untrained mind, while the average student of Spanish is actuated more by hopes of fabulous profits to be gained in South American trade than by any purely cultural ambition. On the other hand, the study of Italian should make an ideal appeal to the student with humanistic leanings who formerly started his high school course with Latin.

Italy, of all the Romance countries, has been the one which has most steadfastly preserved the classical tradition. Through the ages, her men of letters have been conscious that Italy was, as it were, the modern continuation of ancient Rome. In the Middle Ages, this consciousness existed to an extent which actually retarded to a considerable degree the development of a literature in the vernacular. Hence it is not surprising to find that Petrarch, who is to-day best known for his Italian sonnets, was in his own day chiefly famous for his discoveries of old Latin manuscripts, of Quintilian and of Cicero. Boccaccio, now celebrated as the author of the *Decameron*, ruined himself financially to pay for the unearthing of ancient classical manuscripts, as well as for importing into Italy Greek editions of the *Iliad* and of the *Odyssey*. In our own

day, Pascoli is not only one of the leading Italian poets, but also a professor of Latin of no mean repute.

Because of this intimate connection between Italian literature and classical scholarship, as well as for purely linguistic reasons, such a book as the *Cuore* of De Amicis is the ideal first step towards the study of Caesar.

The cause of humanism will gain in another way from an early approach to the study of Italian. We are, all of us, too familiar with the narrowness of many American men of science, who can see no value in studies of a purely cultural value, or often as not, in anything outside of their peculiar specialty. By bringing Americans in contact with Italian scientists and the like, we introduce them to an entirely different sort of atmosphere. In Italy there still continues the tradition of Galileo, who was not only a mathematician and astronomer of the highest order, but also an enthusiastic lecturer on the great poets Dante and Tasso; of Leonardo da Vinci, physicist, inventor, painter, and man of letters. The universal love of the Italians for music, art and literature, especially poetry, has been the remark of nearly every traveler in Italy. This connection between the humanities and the sciences in Italy is recently illustrated in the career of the poet and novelist D'Annunzio, who has been most inventive in his methods of bombing the Austrians from the air.

Perhaps an even more striking illustration of the breadth of culture which has become traditional among Italian men of letters was Giosuè Carducci, who combined the scientific temperament with the vision of the poet. He was not only the foremost poet of modern Italy, but also a critic and scholar of the very highest order.

To sum up: The study of Italian in our high schools should be encouraged because of the growing importance of our trade with Italy, one of our natural commercial fields. Italian is a valuable tool for the student of the sciences, whether the natural sciences, like mathematical physics, chemistry, zoology, bacteriology, botany, etc., or the social sciences, like history, sociology, criminology and political science. It is a beautiful language, the ideal medium for music and poetry. Its literature ranks with the best in the world, not only in intrinsic merit, but also because of influence on most modern literatures. The logical time to begin its study is when the child is young, and can easily acquire a good

accent. He will thus have an ideal introduction to the study of Latin, which offers excessive difficulties to the young student, and the accent of which is a matter of minor importance.

The early study of Italian will be a gain for the cause of humanism, not only because such a procedure is the natural one pedagogically, but also because the student will thus be turned early to a civilization where the humanities are appreciated by all classes of society, by the materialistic scientist, as well as by the idealistic poet.

OLIN H. MOORE.

University of Illinois.

## RELATIVE ACCOMPLISHMENTS OF BEGINNERS IN GERMAN IN HIGH SCHOOL AND COLLEGE<sup>1</sup>

It is usually assumed that one year's college work in a modern foreign language is approximately equal to two year's work in high school. The student who enters college with two years of elementary foreign language ordinarily enters a class which presupposes one year of college language study. The correctness of this equation has, however, often been questioned. The writer has been much interested in this question and has attempted to find an objective basis for a comparison of the two kinds of preparatory work.

The German department of the University of Wisconsin inquires into the elementary work that each of its students has completed. My investigation has been based on statistics for the first semester 1917-18, records of previous years being no longer accessible. I have compared three classes of students: the second semester class, to which students with one year of high school German or one semester of college German are admitted, the third semester with a prerequisite of two years of high school or one year of college, and the fourth semester requiring three years of high school or one and one-half years of college preparation. I have omitted in my computations all private schools and all other colleges, because I have not wished to theorize but to speak of results in cases where I was well informed as to all the conditions.

The averages which I give are based on the standings of those students who passed. The relative number of students with high school or university training who failed or were conditioned was approximately the same. The average grades which I found were as follows:

- 1) In the second semester course the eight students with one semester of university preparation had an average standing of 79.87%, the two with high school training an average of 80.5%.
- 2) In the third semester class, the largest and therefore most important for the present issue, with two years of high school or

<sup>1</sup>Based on a paper read before the Wisconsin Association of Modern Foreign Language Teachers, May 10, 1918. The principles involved in this paper apply to any modern foreign language. Professor H. A. Smith of the Romance department of the University of Wisconsin has very kindly given me the impression of himself and his colleagues in this matter and it coincides with the result of my statistical findings for German.

one year of university preparation, the 22 students with university training had an average of 84.04%, while the 114 with high school training were slightly lower with 83.59%.

3) In the next group, again a small one like the first, the two students with college preparation had an average of 80.5%, the 15 with high school preparation had 85.53%. The 15 with combined high school and university training stood 1.06% lower than those who came directly from the high school.

Taking all the students in these three classes together, we find that the ones coming from the high school stand 1.12% higher than their classmates from the university preparatory classes, the former averaging 83.76%, the latter 82.64%. Anticipating the objection that I had averaged up indiscriminately students from all kinds of schools I also computed the average grade of students from some of the larger cities. The larger high schools represented in this list are Milwaukee, Madison, Racine, La Crosse, Sheboygan, Fond du Lac, Beloit, Chicago, and Sioux City. One student in second semester work received 75%, 24 in third semester 84.5%, less than 1% higher than the average of all the high schools. The proportionate number of Conditions and Failures was relatively higher than in the larger group.

So much for my statistical results. The figures for the students with either sort of preparation balance to a surprising degree, no matter from what angle we look at them. There seems to be only one possible conclusion to be deduced from these facts, namely, that the practice of treating two years of high school work as approximately equal to one year of college work is upon the whole a good and just one, at least for the first two groups. The marked disparity in favor of the high school in the third group which unfortunately furnishes very meager data would seem to point to the fact that the slow growth into a foreign language develops a certain power which becomes more and more apparent as time goes on. *Sprachgefühl* is a gradual growth and not a sudden acquisition. This is one of the strongest arguments in favor of three and four year language courses in the high school.<sup>2</sup>

<sup>2</sup>Cf. the remarks of Anna T. Gronow on the advantage which children who take language in the Elementary School of the University of Chicago have over those who begin it in the high school, *MODERN LANGUAGE JOURNAL*, Dec., 1918, p. 106.

The question naturally arises as to how the college can do as much in one year as the high school in two. The following factors seem to me to furnish the answer:

1) The ratio of two to one may be maintained only if the progress of the class is not unduly impeded by weak students. In college the number of students who fail in elementary courses is relatively much larger than in later classes. During the Freshman year many students withdraw after finding that they are not fitted for college work. Thus the high school graduate who comes to the university and takes second year language must compete with Sophomores and Juniors who have been weighed and not found wanting. In addition to this he naturally experiences some difficulty in adjusting himself to his new environment. What is the situation, on the other hand, in the high school? The high school teacher who fails a student often may have to face the wrath of an irate parent, or he is penalized, as it were, by being obliged to give the weakling special help, etc. As a result no such process of natural selection as we have in college is possible, leaving aside the question of its desirability in the high school. Consequently the progress of many a high school class must be hampered by the lame and the halt.

2) The time devoted to the subject is the second factor to be considered. The high school course is generally five times a week, in college it is four, but in the latter the recitation is longer, so that here there is little or no difference. A high school assignment ordinarily requires forty minutes of preparation, a college lesson two hours or an amount three times as great as in the high school. The high school pupil spends approximately six hours and forty minutes *per week* on recitation and preparation, the college student eleven hours and twenty minutes. The ratio of two to one is maintained only as regards the number of class periods, not the total amount of time spent. It must never be forgotten, to be sure, that time spent in class work in elementary language study is relatively more important than time devoted to preparation.

3) My third point is the fact that the intellectual capacity and the results of intellectual work increase with the increasing maturity of a young person. An example of the acceptance of this view is furnished by the recent adoption of a plan by the Chicago Board of Education according to which a Freshman subject counts .3

point per semester, a Sophomore, Junior, and Senior subject, .4, .5, .6 respectively. If a Senior takes a Freshman subject he is allowed only .3 point. The idea is, of course, that a Freshman in the same amount of time and effort accomplishes only about half as much as the Senior. Why should a college student who is maturer by one or two years than the high school graduate not attain better results in a similar degree? This question is often answered by saying that a younger student acquires a language more easily than an older one. In fact, the belief in this myth is so prevalent that older persons are excused from the language requirements in some colleges on this plea. If I may be allowed to speak of my own experience, I have often attempted to explain to myself how it comes that mature graduate students who are taking a beginning course in German to acquire the reading knowledge necessary for the pursuit of their scientific work are invariably among the best students in the class. To be sure, these students stand above the average intellectually, but, on the other hand, they are considerably older than their classmates and they have often had no linguistic training. If there is anything in the thesis that older students learn languages with difficulty, it should apply in their case. The truth of the matter is that there is no psychological basis whatsoever for the supposition that languages are acquired by some special power of the mind that wanes in maturity.<sup>3</sup> The older student becomes accustomed in his thinking to conscious logical grouping of facts and, if he is prejudiced against linguistic study to begin with, mistakes his disinclination to submit to the constant repetition and constant practice necessary for success in language work for inability to master the subject. Nothing of what I say here should be construed as denying the great desirability of beginning the study of a language at an early age. The many arguments in favor of this need not be rehearsed here. I have merely wished to stress the fact that children do not learn languages more easily than adults if the latter have the proper mental attitude.

In conclusion a word about the rigidity with which the ratio of two to one should be observed. While I believe that my figures have shown that the equation is in the main a just one, there can

<sup>3</sup>Cf. the excellent discussion of this point in L. Bloomfield: *The Study of Language*, pp. 296-297, Holt & Co., 1914.

be no question that it would be the worst sort of pedantry to allow no exceptions. The college teacher is interested in the rapid progress of the student to a point where he may enjoy the best that the foreign literature has to offer and the exceptional student should always be given a chance to make good in a higher course. In a large class, however, it is unfortunately a matter of several weeks before one really gets acquainted with one's students and then the student who is promoted to a more advanced class is at a disadvantage through the delay. Might it not be a good thing if the high school teacher drew the attention of the college teacher to the unusual student so that he might be given a try-out immediately? Such a plan seems perfectly feasible and it would instill in both the high school and the college teacher that feeling of mutual helpfulness which is essential for the best success of our work.

ALBERT W. ARON.

University of Wisconsin.

## FRENCH COURSE OF STUDY

### FRENCH IN THE HIGH SCHOOL<sup>1</sup>

#### FRENCH I—FIRST YEAR

#### *Organizing Principles*

1. The Direct Method restricts the use of English as far as possible. The obvious advantage is that it establishes a direct relation between the French word and the object or idea which it represents. This direct connection of word and idea is clearly better than the relation of French word to English word and then to the idea. Furthermore, any form of translation in the earlier stages is sure to result in confusion because of the difference between the two languages both in structure and in idiom, as for instance, "I am hungry," but "j'ai faim." For these reasons English is used only occasionally as a means of control and then only as a last resort.

2. With the elimination of English as an active factor in instruction, attention is focused on vocabulary, grammar being developed incidentally and inductively. The development of vocabulary, especially at first, is based on the dramatization of the word. The point is to learn the object or action with the word and to associate one word with another. For example, the sentence "j'ouvre mon livre," accompanied by the appropriate action, teaches vividly and easily a noun and a verb.

3. Again, not only does the vocabulary play the important role, but it involves a systematic arrangement so that new words shall emerge and develop from those already learned, to form one continuous progression. The vocabulary must be so skillfully arranged that it will unfold naturally and logically and yet be, at least in the beginning, concrete and closely related to the personal experience of the pupil. Finally, of the parts of speech, the verb is the most important, for it is the heart of the sentence and when accompanied by action makes the strongest impression on the mind of the student. The object of the verb, forming one idea with it, requires no additional mental effort to be remembered.

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<sup>1</sup>Written by members of the French Department of the University High and Elementary Schools, University of Chicago, Arthur G. Bovée, Head of Department, Frances R. Angus, Josette E. Spink, Ethel Preston, Katharine Slaught.

4. At the outset the vocabulary is concrete, requiring no special demonstration, for the objects may be perceived by the senses. Later mental evocation is used by an act or gesture. Running the hands over an imaginary keyboard will suffice to make the pupil think of playing a piano.

After the concrete vocabulary the abstract is developed. Emotions may be interpreted by intonation, gesture and facial expression. To interpret general abstract words it is necessary to build upon the vocabulary previously acquired. It is possible to develop the idea by giving a series of examples, by placing the word in a sentence where the meaning is unmistakable, by the use of contraries, by definition, etymology, synonyms, etc. Handling the vocabulary in this way is especially valuable in that it necessitates continual review. One might almost say that the interpretative resources of the Direct Method are limitless.

Through means just described the sound which is received by the ear is clothed with a meaning. Then the student reproduces the sound, putting the word into action. Finally it is written, completing the sequence: first the ear, then the mouth, and finally the eye.

Gradually the pupil is brought to think for himself in the French without the help of the mother tongue and to express his own judgments. The effort of the pupil is directed toward the expression of some idea which is a part of his daily life. This use of material from ordinary life differentiates the Direct Method from the grammar method, in which the pupil translates sentences which were devised only as examples of grammar and are often devoid of sense.

As the student puts the words together in an effort to express connected ideas, there arises the need for grammar. Even as logical order is necessary for the acquisition of the vocabulary, so also with the grammar, which comes as the servant of the word. The method of presentation is inductive. From the examples given, the student derives the rules of grammar and applies them to the structural need which confronts him.

There remains the training of the ear and the development of the organs of speech. The specific means employed to attain this end will be discussed under the head of *Method* on page 253.

FRENCH I

*Aims*

- I. A thorough understanding of the fundamental principles of French pronunciation.
- II. Ability to handle orally and on paper eight hundred of the commonest French words.
- III. Ability to read, understand, and discuss in French stories like "*Sans Famille*."
- IV. Ability to grasp a simple story told by the teacher and to reproduce it immediately.
- V. A knowledge of the present, past descriptive, future, conditional, past absolute, past perfect, future anterior, imperative, past participle, present participle, and past infinitive of four regular conjugations and thirty-eight irregular verbs. (See page 272 ff.)
- VI. A practical knowledge of the principles of grammar as outlined on page 270 ff., which means ability to handle French sentences involving these principles.

*Method*

With the basic principles of the first year work clarified, specific details of the method may properly be considered. These can be treated under the following heads:

1. Phonetic Training.
2. Oral Stories.
3. General Grammar.
4. Development of the Verb in Detail.
5. Rapid Reading.

# I. THE FRENCH VOWEL-SOUNDS

Alphabet of the Association Phonétique Internationale

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<p>1 = un [œ] u = ooze ou (rouge) od (godt) aot [u]</p> <p>4 = quatre [katr] ɔ = taught any o not in 2 or 3 Examples o + r (encore) au + r (saurai) o + l (joli) [ɔ ɔli] o + mm (homme) o + nn (donne) o + mn (l'automme) [lotm] votre [votr]</p> <p>Exceptional Cases Paul [pɔl] mauvais [mɔve] rôti [rɔti] hôpital [ɔpital] rhum [rɔm] album [albɔm] dot [dɔt]</p>	<p>2 = deux [dø] o = no eau (beau) au (pauvre) (haut) ô (côte) os final or + vowel (rose) (gros) otion (notion) [nosjɔ] ot } o } Final Congo</p> <p>3 = trois [trwɜ] ɔ Final or followed by on (bon) } consonant om (nom) } except m or n</p> <p>NOTE.—A vowel after n or m prevents nasali- zation.</p>	<p>5 = cinq [sɛ:k] ɔ = dh l â (âme) [ɔ:m] âge [a:ɜ] a + s (pas) a + ss (passe) a + tion (nation) [nasjɔ] a + ille (in nouns) (paille) oi } after r (roi) [rwɜ] oy } froid [frwɜ] (crois) [krwɜ] (trois) [trwɜ]</p> <p>6 = six [sis] ɔ an (France) } Final or am (lampe) } followed en (pense) } by conson- em (temps) } ant except m or n</p> <p>Exceptional Cases ennui [ɛnyi]* ennuyer [ɛnyje] emmener [ɛmne] ennoblir [ɛnoblir] enivrer [ɛnivre] orient [ɔrjɛ]</p> <p>*[yi] used for (qi) for pedagogical reasons.</p>	<p>7 = sept [sɛt] a = arrow any a not in 5 or 6 Examples a + r (partir) oi } not after r oy } voyager [vwajɔ ɜ e] (moi) [mwɔ] (avoir) [avwar] à année la banane gare attaque salle allons ami là avez voilà acte travail = j'aile [ɜ a:j] [trava:j] assis</p> <p>Exceptional Cases e + nn (solennel) [solanel] e + mm (femme) [fam]</p>	<p>8 = huit [jit] ɛ = bed è (père) ê (rêve) ei (neige) (pleine) ai (not final in verbs) chaise, craie, palais, il parlait ay (crayon) et final (objet) est (verb) [ɛ] quelque [kɛlkø] e + 2 consonants (belle) (sept) [sɛt] e + final pronounced consonant (sec) (avec) (bec) (tel) (sel) (chef) Exceptional Cases also 6, 7, and 10</p> <p>9 = neuf [nœf] ɛ in (vin) ein (plein) im (grimper) eim (Reims) ain (pain) yn (syntaxe) aim (faim) ym (nymphé) ien (bien) [bjɛ]</p> <p>Exceptional Cases en (examen) [egzam ɛ] européen [œrɔpɛ ɛ]</p>
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<p>10 = dix [dis] e = mate é (été) -ez (vous avez) -er (aimer) inf. end -ai (final in verbs) (j'ai) [3 e] (donnai) (j'aurai) -ier (papier) et (conjunction) [e] ed (pied) (assied) des amis [dez ami] les amis mes amis</p> <p>Exceptional Cases messieurs [mesjə] pays [pei] je sais [3 e se] e+ff (effacer) [efase] clef [kle]</p>	<p>11 = onze [ɔːz] i = meet i (lire) t (qu'il punît) dinerez-vous [dinrevu] y (tyran) [tirɔ̃] -ie (folie) copierai [kopire]</p>	<p>12 = douze [duːz] y = { i Position of tongue u Position of lips u (dur) (une) [yn] û (sûr) [syːr] Exceptional Cases eu in forms of avoir, j'ai eu, jeus, il eut [il y], ils eurent eû in nous eûmes, vous eûtes</p>	<p>13 = treize [trɛːz] s { e Position of tongue o Position of lips eu, eux, eut, eus, euse final (peu) (vieux) (peut) (tu meus) (Meuse) [mɛːz] Exceptional Cases oeufs [ø] boeufs [bø] monsieur [mɛsjø]</p>	<p>14 = quatorze [katɔːrɛz] œ { e Position of tongue ɔ Position of lips eu not final, not followed by x, s, se, or t (heure) (neuf) (leur) eu + il, ille: (feuille) [fœːj] oeur (cœur) [kœːr] (sœur) (œuf) (bœuf) [bœf] ue + il, ill: (cueillir) (œil)</p> <p>Exceptional Case dites-le [dit læ]</p>	<p>15 = quinze [kɛːz] œ un (brun) œ um (parfum) (lundi) Final or fol- lowed by con- sonant except m or n</p>	<p>16 = seize [sɛːz] ə = α, relaxed (see 14) e, unaccented, not followed by two consonants (see 8) Examples (me, se, que, ce, ne, de, le, je) (prenez) (levez-vous (recevoir) (leçon) (fenêtre) (regarder) (venez) (petit) (portplume)</p> <p>Exceptional Cases monsieur [mɛsjø] ai in faisant (faisai) je faisais [3 ə fəzɛ] nous faisons [fəzø] dessus [dɛsy] ressembler [rəsɛ̃blɛ]</p>
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## II. THE FRENCH CONSONANT-SOUNDS

Alphabet of the Association Phonétique Internationale

**b, d, f, g, ʒ, k, l, m, n, p, k, r, s, t, v, x = ks or gs, j, z, ɲ, w, ʃ**  
English **c = k or s**

**s = hiss**  
s initial (sœur)  
s not between two vowels  
(bureau de poste)  
c + e (cela) [səla]  
c + i (ceci) [səsi] (cinq) [sɛ̃:k]  
ç (français) [frɑ̃sɛ] leçon, garçon  
ss (casser) [kʰsɛ]  
ti (+vowel) nation, [nɑsjø] Boétie,  
initier, initial

### Exceptional Cases

dix [dis]  
six [sis]  
soixante [swasɛ̃:t]  
Bruxelles [brysɛl]  
fils [fis]  
tous [tus] as a pronoun  
hélas [elɛ:s]

### z = seize

z (zéro)  
s between two vowels (maison) [mezø]  
(disons) (cause) [ko:z]  
s linked (nous avons) (les yeux) [lezjø]  
x linked (dix heures) [dizø:r]  
deux (ième) (sixième) (dixième)

### ʃ = shake

ch (charmant) (architecte)

### ʒ = pleasure

ge (Georges) [ʒɔʁʒ]  
gi (gilet) [ʒile]  
j (jamais) (je) (joli) (juge)

### x = ks (excepter)

(Alexandre)  
gz (examen) gz (exemple)  
[egzam ɛ̃] (exercice)

### w = watch

oi (moi) [mwa]  
(quoi) [kwa]  
ou + vowel (oui) [wi]  
(jouer) [ʒwe]  
Louis [Lwi]

### k = come

c + a (causer) (camp) [kɑ̃]  
c + o (corps) (compter)  
c + u (curieux) (cube)  
qu (quand) [kɑ̃]  
q final (cinq) [sɛ̃:k] (coq) [køk]

### Exceptional Cases

chœur [kœ:r]  
orchestre [ɔʁkestr]  
chaos [kao]  
échos [eko]  
choléra [kolera]

### g = gone

g + a (gant) [gɑ̃]  
g + o (gorge) [gɔʁʒ]  
g + u (guerre) [gœ:r]

### Exceptional Case

c in (second) [zgø] and its compounds

### ɲ = mignonette

gn (vigne) [vip]  
(gagne) [gap]  
(régner) [repe]

### j = yes

y (yeux) [jø] (payer) [peje]  
i + vowel (bien) (papier) [papje]  
i + lle (paille) (fille) [fi:j] (famille) [fami:j]  
i + l (travail) [trava:j]

### l

Exceptional cases where -ill- is pronounced as l

(ville) (village) (mille) (million) (Lille)  
(millier) (tranquille) (pupille) (idylle)

### t

t (ton)  
th (théâtre) (Thomas) (thé)

### Exceptional Cases

d linked (quand il) [kɑ̃til]  
ti after s (bastion) (question) [kestjø]  
(pitié) [pitje] (amitié) (moitié)

### v

### Exceptional Cases

linked f (neuf heures) [nœvø:r]

### p

### Exceptional Cases

(observer) [opsɛrve] (absente) [apsɛ̃:t]  
(absurde) [apsyrd] (absolu) [apsɔly]  
(obscur) [ɔpskyr]

1. *Phonetic Training*

The object of the phonetic training which the student receives is two-fold: first, the acquisition of a good pronunciation; secondly, and by no means less important, the learning of the written values of the various sounds with a view to establishing finally such an exact relation between the spoken and the written word that the sound will very nearly indicate the correct spelling. This second result of the phonetic training has been found to be a very definite aid in vocabulary building, for the ear of children of the average age of fourteen retains the memory of a sound more easily and accurately than the eye retains the image of a written word. The sound remembered by the ear is readily translated into its written form through the association of the sound with its symbol. The result is a combination which produces great speed in the acquisition of vocabulary coupled with unusual accuracy in spelling.

The first thing studied is the general characteristics of French pronunciation, namely, the lack of accent or stress in the pronunciation of the words, the purity of the vowel tones as contrasted with the diphthongized or rolled English vowels, the explosion of the consonants, the fact that the syllable always begins with a consonant, and the generally more energetic production of the sound. This is followed by an explanation of the vowel triangle, accompanied by a description of the mouth position for each vowel. As each sound is described, the phonetic sign of the Association Phonétique Internationale is given, so that a definite symbol is learned for each separate sound. It has been found very helpful as an aid to precision and speed in pronunciation work to have a sign for each sound. In this connection twelve oral and four nasal vowels are explained.

After thus establishing in the pupil's mind a definite idea of each separate sound, and carefully drilling the pupils in their production, it is possible to attack the problem of the written values of the sounds. The accompanying chart (I and II) is put into the hands of the students. As can be observed, there have been arranged in columns under each sound-sign the various combinations of letters which produce this sound. Here is the method of handling the chart. It is stated as an invariable fact that *ou* gives the sound [u]. Words like *fou*, *bout*, *boue*, *sous*, *jour*, are given with explanation of the consonantal rules. Next *eau* is given as pro-

ducing [o]. *Beau, peau, l'eau*, are given and then the two vowels presented are combined in words like *beaucoup, nouveau, couteau, rouleau*. *Au* is next explained and examples given like *haut, saut, saute*, then *faubourg, autour, vautour*. The student gradually comes to realize that *eau* is usually final. *On* is now explained as the nasal of [o].

As it is not customary in America to explain *on* as derived from [o], but rather from [ɔ], it is necessary to digress momentarily and consider this point. M. Camerlynck teaches [ō] at the Sorbonne, and Abbé Rousselot of the Institut Catholique says that the sound for [ō] is midway in position between [ō] and [ɔ̃]. The [ō] has a decided pedagogic advantage over [ɔ̃] by enhancing the differentiation between *on* and *an*, two sounds that are very hard for the American ear to distinguish. If the student is taught [ō], the natural aversion of the American to rounding his lips will relax the position sufficiently to be in accord with the views of Abbé Rousselot.

The explanation of *on* and *om* as producing [ō] is followed by examples such as *bouton, mouton, nous sautons, contour, saumon, bourgeon, tombeau, monceau*. We continue this process of explaining the value in sound of a letter or combination of letters and of then giving words containing it and the combinations previously explained. When [e] is reached, a practical review is given of all the letters studied by presenting the series *goûté, beauté, sauté, bonté, ôté, porté, pâté, marché, parlé, rêvé, neigé, laissé, échappé, répété*, etc.

This, then, is the method of handling the chart. Each word is carefully selected with a view to building continually new words out of the vowel combinations previously studied. About ten days are devoted to this work, with the result that the student can derive the pronunciation of a word from the spelling. This is the first stage in his phonetic training.

For a period of four weeks six minutes of each recitation are devoted to a review of this work and drill in the phonetic signs, together with pronunciation practice, through reading. First the phonetic signs must be placed under the vowels in the dictations studied. Finally, to complete the student's impression of the exact value of the phonetic sound and the accompanying sign, they are required to prepare lists of words which contain a certain

selected sound, as, for example, [ô]. Each day a new sound is thus treated until all the sounds have been thoroughly reviewed.

Thus far the student has considered seriously only the real dental *t* and the uvular *r*, which are explained at the beginning of the year. The latter is approached from *kr* position. Contrary to general opinion, the student has no great difficulty in acquiring this sound. Then gradually the mouth positions for the other consonants are explained and the same process is employed as with the vowel sounds, using chart II.<sup>2</sup> Under the sound *k*, for instance, *c + a*, *c + o*, *c + u*, and *qu* are given; under *s*, *ss*, *c + e*, *c + i*, and initial *s*, *tion*, *tie*, *x*, *c*. Now one or two lines of the dictation lesson are marked with the phonetic signs. Each day the pronunciation of these lines is carefully studied. This work, coupled with an average of three dictations a week and constant daily practice in reading, brings the pupil at the end of two months to a point where a very definite relation has been established between sound and spelling.

From this point it is but a step to spelling from sound. All the new words are first pronounced. Then their meanings are demonstrated according to the principles of the direct method, and finally they are spelled by the pupils. By constantly appealing to the ear we have developed its retentive power to such an extent that it easily holds sound. Then the phonetic training has rendered the student capable of translating this sound into a written word. The result is an astonishing decrease in mistakes in spelling. This is a valuable attainment, for it gives speed and accuracy in the acquisition of vocabulary.

From this time on an effort is made to purify the pronunciation of the vowels and to eradicate such typical American defects as the diphthongization of [o], [e], to perfect the nasals, and to train the student in pronouncing the consonants vigorously. In this connection an effort is made to develop the truly French consonant sounds, such as a dental *t* in contrast to an alveolar. After four months a serious study of the sound [ə] is begun. Its role in slow and rapid speech is studied as well as the conditions under which it appears in such verbs as *lever* and *appeler*.

The next stage in the process of building a good pronunciation is the study of syllable length. Three fundamental laws, which

<sup>2</sup>NOTE: Consonants affording no difficulty are omitted.

have been found to be eminently practical and widely applicable, are employed: in tonic position; first, open syllables are short; second, syllables closed by r, z, , v, j, are long; third [ā], [o], [φ], [ō], [ā], [ē], [œ], are long in closed syllable. The truth of these principles can be readily seen from the following examples:

1	2	3
1 joue [ʒ u]	jour [ʒ u:r]	
2 meus [m ø]	meuse [mø:z]	
3 feu [f ø]	feuille [fø:j]	
4 roue [ru]	rouge [ru:ʒ]	
5 mon [mō]		montre [mō:tr]
6 prend [pr ā]		prendre [pr ā:dr]

NOTE: See *Les Sons du Français*, Passy, 7th Edition, pages 62, 63.

Finally the laws that govern the grouping of sounds, i. e., sentence rhythm, are treated. The first consideration is the breath group; for example, "un garçon est venu pour te voir." This unit is divided into force groups which consist of one or more atonic syllables leading up to a tonic syllable, as, for example, "un garçon" in the foregoing sentence. Distinction is made between different grades of tonic and atonic syllables. By the use of the numbers 1 to 5 the application of the whole system may be made clear as follows:

Un garçon	est venu	pour te voir
2 1 4	1 (1) 3	2 1 5 *

By constant drill with this device the student gradually lays aside his natural habit of letting the voice drop at the end of phrases and clauses and acquires the French practice of accentuating the end of speech groups.

## 2. Oral Stories

After the ten days of thorough phonetic preparation previously outlined, the pupil is introduced at once to simple French sentences designed to give immediately a sense of word relationship. The first series of such sentences, arranged according to the Gouin idea, is based upon actions performed by the pupil in connection with the phonetic card as used in the class and at home. Then, similarly, series of sentences are presented relating to the handling of a book, the opening and closing of a door and a window, the use of a

\*See *Les Sons du Français*, Passy, 7th Edition, page 44.

watch, the fruits, the parts of the body, the divisions of the day, etc. Having acquired by this means a certain facility with a limited vocabulary, the pupil begins series based upon the ordinary incidents of his daily life, such as "la Série du Matin," "En Route pour l'École," with familiar attendant incidents. The next series are based upon the pupil's life round the school. At this point is introduced the simple story "*L'Oiseau qui a Soif*" (see *Oral Stories* by Ballard, Scribner's). The Type Lesson, page 267, indicates the method of presentation. The purpose of introducing this story at this time is to prepare the way for the demonstration of the use of the past descriptive (imperfect) as contrasted with the conversational past (past indefinite). This method is treated in detail in the section entitled "Development of the Verb," page 262. From this point on, all the series take on the character of stories largely of movement, relating to the events of an imaginary theatre party. This material has been very carefully selected and prepared so as to relate as closely as possible to the daily, personal experience of the pupil. Some idea of the relative importance of this story in the course may be gained from the fact that the last ten weeks of instruction are devoted to it.

In this oral material, vocabulary sequence is very definite and each story is built up round a principle of grammar. The steps of teaching are: first, oral presentation; next, dictation and correction at the board; then it is written at home and the paper is corrected by the instructor and returned for study. A test completes the handling of the story. It is obvious that in this type of work, the ear plays a very important role as set forth in the section on "Phonetic Training." By the end of the year the pupil has acquired the ability to retain easily whole sentences when once heard.

### 3. Grammar\*

"*La Classe en Français*" by Gourio is the basis for this work. This book puts into practice all the fundamental principles of the Direct Method. As the book is entirely in French, all of the grammar is learned in French. The vocabulary of each lesson is based mostly upon life in the classroom and by easy steps leads the way for the grammar. The material is used for class conversation, dictation

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\*See Outline of Grammatical material on page 270 ff.

(two or three times per week), and home work. See Specimen Exercises on page 275 ff.

#### 4. *Development of the Verb*

The first verb form presented is the first person singular of the present indicative. This is done as indicated in the section under "Oral Stories." Here is a type of series presented at the beginning:

Je prends le livre, j'ouvre le livre, je tourne les pages, je cherche les images, je regarde les images, je ferme le livre, je pose le livre sur la table.

The pupil simply connects the sound with the actions or idea presented. From the pupil's point of view there is no grammatical consideration involved.

Then, by ordering the pupil to perform the same actions, the imperative form is introduced. Upon being asked what he does in connection with this first series he will reply in the first person. The teacher then performs the actions and asks the pupil to tell him what he is doing, thereby involving the second person:

Vous prenez le livre, vous tournez les pages, vous cherchez les images, vous regardez les images, vous fermez le livre, vous posez le livre sur la table.

The pupil will naturally develop a feeling for the ending *ez* after *vous*.

For a while series of this kind are developed using only the first and second persons. When these are firmly established the third person is introduced by a three-cornered conversation between the teacher and two students. The second pupil is asked to tell what the first student does, replying:

Il prend le livre, il ouvre le livre, il tourne les pages, il cherche les images, il regarde les images, il ferme le livre, il pose le livre sur la table.

Using a girl pupil, the pronoun *elle* is brought into action. Many such series are developed during a month before any effort to systematize is made. The first classification attempted is to call the attention of the pupils to the fact that after *je* there are only two possible endings, *e* and *s*. The verbs ending in *e* form the first divisions, while those ending in *s* form the second division. The pupil concludes this from innumerable examples of verbs, all of

which he knows because he has seen them in action and can use them himself. He will also easily deduce from examples that after *il* there are also two possibilities, i. e., *e* for the first division and *i* or *d* for the second.

The next step is to introduce *nous*. A pupil is called to the window. The teacher says, "Fermez la fenêtre." The pupil replies, "Je ferme la fenêtre." The teacher says, "Moi, je ferme la fenêtre aussi avec vous; nous fermons la fenêtre ensemble." Then a whole list of verbs is reviewed in action, performed by two pupils who answer together. The pupils have already concluded that after *nous* the verb must end in *ons*.

The third person plural is treated by the same method. The aim is to instill a feeling for the personal ending and to enhance the differentiation between the persons by taking them up separately and by having the pupils act out the words. This represents six weeks' work.

The six forms of the present indicative are now grouped together and the attention of the pupil is directed to the similarity of verb structure in the first, second, and third singular and the third plural on the one hand, and the first and second plural on the other.

Example: j'achète	nous achetons
tu achètes	vous achetez
il achète	ils achètent.

The effect of the shift of the tonic syllable on the spelling is then explained, and the foundation thus laid for the ready acquisition of the tenses yet to come.

The infinitive is taken up immediately after the present tense. The approach to it is from the paratactic form:

Dites-lui, fermez la fenêtre; and then, dites-lui de fermer la fenêtre. The infinitives again are separated into two divisions, those ending in *er* and the others (*oir, re, ir*).

Making use of our newly-learned infinitive, we combine it with *je vais* to form a sort of immediate future tense:

Je vais fermer la porte, je vais chercher le livre, etc.

Series with *je veux, je peux, je sais, j'aime, il faut*, plus the infinitive are now given. Since the uses of the infinitive given are restricted to two, the pupil readily deduces that the infinitive must be employed after another verb or after *de, à, pour*, etc.

We have now the present and an immediate future tense with *je vais* plus the infinitive. We need a past tense; this is likewise introduced through action.

*Je vais couper la ficelle, je coupe la ficelle.* Now the action is finished, the string is cut, the pupil can see it, and so *j'ai coupé la ficelle* means a completed action. To strengthen the pupil's grasp of this past tense the series already learned are treated as having happened yesterday. In this way there is, obviously, no escape from the use of this past tense.

Gradually the verbs in *oir* are grouped so that the pupil may deduce that the past participle of these verbs, as well as of the regular verbs ending in *re*, always ends in *u*, and that the *ir* verbs have a past participle ending in *i*.

Taking a tense inventory, we find that we have (1) an immediate future by using *je vais* plus an infinitive, (2) a present, and (3) the conversational past. We require now a descriptive past. We approach this tense by means of the story of *L'Oiseau qui a Soif*. (See Type Lesson on page 267). The method is to change the tenses of this story to the past, putting the verbs which express action in the conversational past (past indefinite) and those which express description in the past descriptive (imperfect).

<i>Present</i>		<i>Past descriptive</i>	<i>Conversational past</i>
l'oiseau a soif	<i>description</i>	il avait soif	
il veut boire	"	il voulait	
il voit une carafe	<i>action</i>		il a vu
il ne peut pas le faire	<i>description</i>	il ne pouvait pas	
son bec est trop court	"	il était trop court	
il frappe la bouteille	<i>action</i>		il a frappé
le verre est trop dur	<i>description</i>	il était trop dur	
il essaye de renverser	<i>action</i>		il a essayé
elle est trop lourde	<i>description</i>	elle était trop lourde	
il va chercher	<i>action</i>		il est allé chercher
il apporte des cailloux	"		il a apporté
il jette des cailloux	"		il a jeté
l'eau monte	"		l'eau est montée
il apporte encore	"		il a apporté
l'eau monte encore	"		l'eau est encore montée
il peut boire	<i>description</i>	il pouvait boire à son aise	

The pupil is taught to form the first person of the past descriptive by removing the *ons* of the first person plural of the present indicative, and substituting the ending *ais*. The only exception to this is *nous sommes*.

The future is explained by using *hier*, *aujourd'hui*, and *demain*. Hier j'ai expliqué la leçon 76, aujourd'hui j'explique la leçon 77, demain j'expliquerai la leçon 78.\* It is shown that the present of *avoir* is added to the infinitive to form the future.

The conditional is derived from the future by simply adding *s* to the first person singular and then using the endings of the imperfect.

Just as the stem of the first person plural is used to derive the past descriptive, so it is used to derive the present participle. This is done because the student already knows it and can work from the known to the unknown. To obtain the present participle he is told to remove the ending *ons* of the first person plural present indicative and substitute *ant*. There are only three exceptions to this rule: *avoir*, *savoir*, *être*. The present participle first appeared in the story *La Partie de Théâtre* at the point where the party has reached the station, as follows: "Nous avons parlé français en attendant l'arrivée du train."

The past infinitive is developed by using the series:

*Avant de partir, je mets mon chapeau. Pendant que je parle, vous écoutez. Après avoir fermé la porte, je vais à ma place.*

The reflexive verb is first presented in the *Série du Matin*. Of course, they simply represent the ideas which the words express, no grammatical significance being attached to them. This material, however, is accumulated to be called upon later. At the proper point all the reflexive verbs are assembled and treated as such. The verb *se regarder* is taken as a model. The action centers around a mirror which serves to put into action the verb *se regarder*.

The pupils become acquainted with the past absolute (past definite) in their reading in "*Le Premier Livre*" by Méras. They are not required to learn the forms, only to recognize them and explain them in terms of the conversational past (past indefinite). Much of this work of changing the past absolute to the conversational past is done in order to develop facility in the use of the three types:

\*Gourio, page 136.

(a) j'ai fini, (b) je suis allé, (c) je me suis levé, together with the position of the pronoun, the position of *ne pas*, and the agreement of the past participle.

It remains for French II to organize the verb material thus acquired. The process in French I is one of gradual development, of working from the known to the unknown. The time elapsing between the learning of the respective persons sets them off more sharply. A similar process applied to all the tenses produces the same result.

### 5. *Rapid Reading*

As a basis for rapid reading "*Le Premier Livre*," by Méras, is used. This book is Malot's story "*Sans Famille*" simplified and brought within the range of a beginner. It has the advantage of being a continued story with a French background and atmosphere. In following the travels of little Remi all over France, the pupil learns incidentally French geography and place names which are located by the pupil on a map of France which is always on display before the class.

This story is used to develop ability to read French rapidly and understand it without recourse to translation. It is first read aloud in French. The words are explained by synonyms, antonyms, definition, etc. Word families are built up around a common etymology, as, for example, words derived from the Latin *amo*. From this root is derived the group *aimer, ami, amie, aimable, amabilité, amical, amicale*, etc. This story also affords an excellent opportunity for conversation about French life, costumes and geography, and for the tense drill described in the section "Development of the Verb." This type of work is taken up at the end of the fourth month and begins a linguistic current which is followed very carefully in the three succeeding years.

### *Time Required of Students*

Five periods of fifty minutes each are devoted to French. The entire period is devoted to drill, as the time spent with the teacher under the Direct Method is much more productive if employed in active work. Thirty to forty minutes of home preparation are required, ample directions in the method of preparation being given in class.

## TYPE LESSON

*Explanatory Note*

The following lesson illustrates the method of vocabulary building, which is done by telling a story in which every sentence has a logical connection. The new words to be learned are judiciously placed in a context of old ones. The following is the story. The new words are in italics.

## L'OISEAU QUI A SOIF

Un petit *oiseau* a *soif*. Il veut *boire* dans une *carafe*; mais il ne peut pas le faire parce que son *bec* est trop *court*. Il *frappe* la *bouteille* pour la *briser*; mais le *verre* est trop *dur*. Il *essaye* de *renverser* la *carafe*; mais elle est trop *lourde*. Alors il va chercher des *cailloux*. Il apporte les *cailloux*. Il *jette* les *cailloux* dans l'eau. L'eau *monte*. Il apporte encore les *cailloux*. L'eau monte encore. Enfin il peut boire à *son aise*.

*Class Demonstration*

(Teacher) L'histoire s'appelle "L'*oiseau* qui a *soif*." Vous ne savez pas ce que c'est qu'un oiseau. Eh bien, c'est un petit animal qui *vole* dans l'air (motion of flying). Voilà le dessin d'un *oiseau* (draws a bird). Comprenez vous ce que c'est qu'un oiseau?

(Pupil) Je le comprends, monsieur.

(Teacher) Qu'est-ce que c'est qu'un oiseau?

(Pupil) C'est un petit animal qui vole dans l'air.

(Teacher) L'oiseau a *soif* signifie il désire boire (action of drinking). Quand vous avez faim, que désirez-vous faire?

(Pupil) Je désire manger.

(Teacher) Quand vous avez soif, que désirez-vous faire?

(Pupil) Je désire boire.

(Teacher) Que désirez-vous boire?

(Pupil) Je désire boire de l'eau.

(Teacher) Très bien, voici l'histoire. "Un petit oiseau a soif. Il veut boire dans une carafe." Qui a soif?

(Pupil) L'oiseau.

(Teacher) Qu'est-ce qu'il a?

(Pupil) Il a soif.

(Teacher) Que veut-il faire?

(Pupil) Il veut boire.

(Teacher) Montrez par une action le verbe boire. (Pupil makes gesture). Où veut-il boire? Il veut boire dans une carafe. (Teacher points to the carafe). C'est une carafe. Qu'est-ce que c'est que cela?

(Pupil) C'est une carafe.

(Teacher) Je continue l'histoire. Il veut boire dans une carafe, mais il ne peut pas le faire parce que son *bec* est trop *court* (Teacher makes proper gesture and points to the bird's beak in the drawing). Qu'est-ce que c'est que cela?

(Pupil) C'est son bec.

(Teacher) Son bec est trop *court* signifie son bec n'est pas assez long. Le contraire de court est long. Masculin court, féminin courte; masculin long, féminin longue. Peut-il boire?

(Pupil) Non, monsieur, il ne peut pas boire.

(Teacher) Pourquoi?

(Pupil) Parce que son bec est trop court.

(Teacher) Très bien, je continue l'histoire. Parce qu'il ne peut pas boire il *frappe* la *bouteille* pour la *briser*, pour la casser (action of striking bottle: briser illustrated by breaking piece of chalk). Que fait-il?

(Pupil) Il frappe la bouteille.

(Teacher) Montrez-moi la bouteille.

(Pupil) Voilà la bouteille.

(Teacher) Que signifie le verbe briser?

(Pupil) Le verbe briser signifie casser.

(Teacher) Pourquoi veut-il briser la bouteille?

(Pupil) Parce qu'il veut boire.

(Teacher) Pourquoi ne peut-il pas boire?

(Pupil) Parce que son bec est trop court.

(Teacher) Qu'est-ce qu'il fait pour briser la bouteille?

(Pupil) Il la frappe.

(Teacher) Avec quoi la frappe-t-il?

(Pupil) Avec son bec.

(Teacher) Mais il ne peut pas la briser parce que le *verre* (teacher points to the glass) est trop *dur*. Une chose est dure quand on ne peut pas la casser facilement, comme le bois ou le tableau noir. Qu'est-ce qui est trop dur?

(Pupil) Le verre.

(Teacher) Je continue l'histoire. Il essaye, il fait un effort (gesture) de renverser (gesture) la carafe, mais elle est trop *lourde*. Je ne peux pas soulever le bureau parce qu'il est trop lourd (action). L'oiseau est léger, la carafe est *lourde*. Lourd est le contraire de léger. Je continue l'histoire. Alors il va chercher des cailloux (action of going and getting some pebbles already placed). Il apporte les cailloux. Qui apporte les cailloux?

(Pupil) L'oiseau apporte les cailloux.

(Teacher) Qu'est-ce qu'il va chercher?

(Pupil) Il va chercher des cailloux.

(Teacher) Qu'est-ce qu'il apporte?

(Pupil) Il apporte des cailloux.

(Teacher) Je continue l'histoire. Il *jette* les cailloux dans l'eau (action). l'eau monte (pupil sees water rise). Que fait-il?

(Pupil) Il jette des cailloux.

(Teacher) Qu'est-ce qu'il jette?

(Pupil) Des cailloux.

(Teacher) Que fait l'eau?

(Pupil) L'eau monte.

(Teacher) Oui, l'eau monte. Il apporte encore des cailloux (action).  
L'eau monte encore (action) Enfin il peut boire (action) à son aise—facilement—sans difficulté.

### *Résumé of the Foregoing*

First comes a preliminary telling of the story. A great deal of action is used throughout. A glass water bottle and pebbles are on the desk and are used in illustrating the story. New words are explained by means of actions, simple drawings, explanations, definitions, or contrast. French is used throughout. After a new word has been explained, the pupils are asked to repeat the word or are asked questions in the answers to which the new words have to be used. The phonetic spelling of each new word is given. In a few cases the pupils are asked to perform themselves the action suggested by a new word. After the story is finished, all the new words in the lesson—about sixteen—are written on the board by the pupils, who have only the sound to guide them in the spelling. Then the story is gone over a second time, the teacher asking questions and drilling them on the new words and phrases. Some grammar work is done incidentally, two of the pupils writing the irregular present tenses of *jeter* and *boire* on the board, using the principle of tense rhythm, 1, 2, 3, and 6 to guide them in the irregularities. Once again the various questions are asked about the story. This time most of the pupils give their answers easily and correctly. The lesson ends by the dictation of the story to the students, who write it down in their notebooks for study for the next day.

### *Outline of Material*

#### I. Printed material used by the student.

*A Phonetic Vowel Chart*, arranged by Arthur Gibbon Bovée.

*La Classe en Français*, Méthode Gourio, Premier Livre, Librairie Ferran Jeune, Marseille, 1913.

*A Complete Treatise on French Verbs*, Castarède, Hachette.

*Le Premier Livre*, Méras. American Book Company.

Typed Sheets of French Sentences requiring completion or French questions requiring answers which provide drill in the fundamentals of grammar without translation from English into French.

## II. Material presented orally and used for written reproduction.

### A. Series of related actions:

1. La Série du Livre
2. " " de la Carte
3. Les Séries des Fruits
4. La Série de la Porte
5. " " de la Fenêtre
6. " " des Heures
7. " " du nom écrit au tableau
8. " " des parties du corps
9. " " des divisions du jour
10. " " des jours de la semaine
11. " " des saisons

### B. Stories of everyday life arranged by Arthur Gibbon Bovée.

1. Le matin
2. Le jour
3. En Route à l'Ecole:—
  - a. Les Bonbons et le Gant.
  - b. L'Automobile.
  - c. Les Deux Elèves qui sont en Retard.
4. Oral stories by Ballard, Scribner's
  - a. L'Oiseau qui a Soif.
5. La Partie de Théâtre.
  - a. L'Invitation.
  - b. Le Rendez-vous.
  - c. Le Départ, l'Arrivée.
  - d. La Pièce, l'été de la Saint Martin (arranged in 2 acts).
  - e. Le Souper.
6. L'Escapade.

## III. Outline of Grammatical Material.

### 1. Article

#### A. Indefinite Article

- (1) Singular and plural
- (2) Omitted with professions, nationality, title, etc.
- (3) Omitted with certain gallicisms, j'ai faim, etc.

#### B. Definite article

1. Noun general sense
2. Common nouns

3. With languages
4. Parts of the body
5. Countries
6. To form the partitive
7. To form the superlative
8. Nouns of measure
9. Titles
10. Omitted with cities
2. Adjective
  - (1) Formation masculine and feminine
  - (2) Irregular feminine
  - (3) Adjective in "e" no change
  - (4) Comparison of irregulars
  - (5) Agreement
  - (6) Demonstrative adjective
  - (7) Interrogative adjective
  - (8) Possessive adjective
  - (9) a special case—use of masculine before  
feminine beginning with a vowel
  - (10) Demi—agrees only when it follows
  - (11) Tout
3. Noun
  - (1) Gender
 

Masculine—eau, age, ège, ier, ment, on, ot, isme, except  
page, image.

Feminine—tion, sion, ion, ure, esse, ée, aille, ette, aison,  
countries ending in "e."

Masculine

    - a. Languages
    - b. Days
    - c. Months
    - d. Letters of the alphabet except H.
    - e. countries not ending in "e."
  - (2) Number
    - a. regular plural
    - b. ending al = aux

bon  
frais  
heureux  
attentif  
muet  
blanc  
vieux  
gras  
cher  
beau  
nouveau  
bas  
gentil  
sec  
premier  
long  
ancien

- c. eau and eu taking x, except adjectives in "eu."
- d. s, x, z, no change
- e. œil—yeux  
ciel—cieux
- (3) Partitive construction
  - a. du papier, de la craie, des lettres, de l'encre, de l'argent
  - b. de alone after negative
  - c. de when adjective precedes.
- 4. Pronoun
  - (1) Conjunctive or objective pronouns
    - a. Position
    - b. Order
  - (2) Disjunctive or stressed pronouns  
moi, toi, lui, elle, nous, vous, eux, elles.
  - (3) Possessive
  - (4) Demonstrative
  - (5) Interrogative
  - (6) Relative
  - (7) Reflexive
  - (8) Indefinite  
quelque chose—rien  
quel qu'un—personne  
on
  - (9) Partitive pronoun—en
  - (10) Adverb pronoun—y
- 5. Verb
  - (1) 4 conjugations
    - 1. chanter
    - 2. devoir
    - 3. rendre
    - 4. (a) finir  
(b) partir
  - (2) Tenses and forms (indicative only)
    - a. Present
    - b. Past descriptive (imperfect)
    - c. Future
    - d. Past future (conditional)

- e. Past absolute (past definite)
- f. Conversational past (past indefinite; present perfect)
- g. Past perfect (pluperfect)
- h. Future anterior
- i. Imperative
  - (1) affirmative
  - (2) negative
- j. Past participle
- k. Present participle
- l. Past infinitive

(3) Irregulars = 38

avoir	devenir	voir
être	tenir	valoir
aller	partir	boire
faire	dormir	apercevoir
dire	sortir	recevoir
lire	sentir	devoir
écrire <sup>1</sup>	servir	croire
prendre	s'asseoir	courir
savoir	conduire	connaître
vouloir	mettre	plaire
pouvoir	ouvrir	taire
venir	offrir	battre
revenir	rire	

(4) Use of the infinitive

- a. After preposition
- b. After another verb not être or avoir
- c. 16 verbs with direct infinitive

aller	voir	regarder
vouloir	laisser	devoir
faire	pouvoir	croire
savoir	aimer	penser
falloir	entendre	désirer
venir		

d. 17 verbs with de plus infinitive

dire	permettre	essayer
cesser	empêcher	manquer
finir	venir	arrêter
oublier	forcer	voter
continuer	regretter	proposer
décider	remercier	

- e. 7 verbs with *a* plus infinitive and adjective of sentiment, such as content, heureux, enchanté, triste, etc.

commencer	s'amuser
apprendre	chercher
inviter	consentir
	avoir

- (5) Reflexive  
 (6) Present participle after *en*  
 (7) Agreement of past participle  
 (8) 14 verbs conjugated with *être*.  
 (9) Verbs in *cer*, *ger*, *ayer*, *uyer*, *oyer*, *appeler*, *jeter*, *se lever*, etc.

#### 6. Adverbs

- |                |            |
|----------------|------------|
| 1. Position    |            |
| 2. Of quantity |            |
| a. beaucoup    | e. trop    |
| b. peu         | f. combien |
| c. plus        | g. assez   |
| d. moins       | h. pas     |
|                | i. tant    |

#### 7. Numbers

1. Cardinal
2. Ordinal
3. Addition

#### 8. Negation

- |                |              |
|----------------|--------------|
| 1. ne-pas      | 4. ne-jamais |
| 2. ne-personne | 5. ne-que    |
| 3. ne-rien     | 6. ne-plus   |

#### 9. Miscellaneous

- |            |                            |
|------------|----------------------------|
| 1. Time    | 6. Money                   |
| 2. Days    | 7. Punctuation terminology |
| 3. Months  | 8. Grammar terminology     |
| 4. Seasons | 9. Arithmetic terminology  |
| 5. Dates   |                            |

#### 10. Conjunctions

- |                 |              |
|-----------------|--------------|
| 1. pendant que  | 5. puisque   |
| 2. après que    | 6. parce que |
| 3. de sorte que | 7. car       |
| 4. quand        |              |

## Specimens of Exercises

## I. Completez les phrases suivantes:—

1. Ce chapeau-là est ——— maître.
2. Est-ce qu'il y a quelque chose sur la chaise?  
Non, il n'y a ——— sur la chaise.
3. Est-ce qu'il y a quelqu'un a la porte?  
Non, il n'y ——— a la porte.
4. Quel est le nom de l'élève ——— est au tableau?
5. Dites-lui de prendre les pastilles et de ——— mettre dans la boîte.
6. Dites-lui de prendre des billes et d' ——— mettre dans la boîte.
7. L'e est muet dans "année." Il ne faut pas le ———.
8. J'ai des gâteaux, mais je n'ai pas ——— pastilles.
9. Nous ne voulons ——— bonbons ——— gâteaux.
10. Louis n'est pas aussi grand ——— Jean.
11. Voici des plumes, combien ——— voulez-vous?  
J' ——— veux quatre.
12. Ne prenez pas deux pastilles.  
Prenez- ——— une seulement.
13. Combien y a-t-il ——— fautes dans votre dictée?  
Il y ——— a cinq.

## II. Dites-lui de souligner toutes vos fautes, de ne pas écrire trop vite, de continuer d'écouter, de commencer à lire, de répéter plusieurs fois, de bien ponctuer, de se lever, de s'asseoir, de se taire, d'acheter un chapeau.

(4 phrases pour chaque ordre)

## III. Répondez affirmativement et négativement remplaçant les mots soulignés par un pronom:

1. Montrez-vous le tableau?
2. Lancez-vous la balle?
3. Regardez-vous la montre?
4. Prenez-vous les crayons?
5. Mettez-vous votre chapeau?
6. Etudiez-vous la leçon?
7. Ecoutez-vous le professeur?
8. Parlez-vous au maître?
9. Aimez-vous la musique?
10. Donnez-vous le crayon à Paul.
11. Expliquez-vous la leçon aux élèves.
12. Demandez aux garçons de s'arrêter.
13. Où prend-elle son déjeuner?
14. Mange-t-il la pomme?
15. Où écrivons-nous la dictée?
16. Amusez-vous nos enfants?
17. Allez-vous voir la partie de football?

18. Voulez-vous entendre *la musique*?
19. Faut-il corriger *les fautes*?
20. Désirez-vous acheter *les gants*?
21. Voulez-vous aller voir *Charles Chaplin*?
22. Voulez-vous aller chercher *mes lettres*?
23. Est-ce que je vois *la gravure*?
24. Est-ce que j'écris bien *les signes phonétiques*?
25. Qu'est-ce que nous faisons avec *le journal*?
26. A quelle heure quittez-vous *la maison*?

IV. Répondez affirmativement et négativement remplaçant les mots soulignés par un pronom:

1. Avez-vous acheté *des bonbons*?
2. Voulez-vous de *l'argent*?
3. Lancez-vous *des bonbons aux animaux*?
4. Avez-vous *de la craie*?
5. A-t-il beaucoup *d'amis*?
6. Parle-t-il au maître *de la leçon*?
7. Avons-nous vu *des jeunes filles* au bal?
8. Désire-t-elle acheter *des fleurs*?
9. Voyez-vous beaucoup *de fautes* dans la dictée?
10. Venez-vous *de Paris*?
11. Descendez-vous *de l'auto*?
12. Sortons-nous *de la maison*?
13. Est-ce que je pars *de l'école* à deux heures?
14. A quelle heure sort-elle *de la salle à manger*?
15. Voulez-vous me donner *du papier*?
16. Veut-il me passer *de l'encre*?

V. Accord du participe passé.

1. Où est la dictée que vous avez \_\_\_\_\_?
2. Laquelle des robes avez-vous \_\_\_\_\_?
3. Quelle langue avez vous \_\_\_\_\_ cette année-ci?
4. Nous sommes \_\_\_\_\_ à la gare en auto.
5. Mais nous sommes \_\_\_\_\_ à pied.
6. Combien de pages avez-vous \_\_\_\_\_ dans ce livre?
7. Je ne peux pas trouver ma plume, je l'ai \_\_\_\_\_.
8. Quelles belles fleurs! Où les avez vous \_\_\_\_\_?
9. Elles se sont \_\_\_\_\_ la figure.
10. Je viens du magasin. Voilà les fleurs que j'ai \_\_\_\_\_.
11. Montrez-moi les lettres que vous avez \_\_\_\_\_.
12. C'est la leçon la plus difficile que j'ai jamais \_\_\_\_\_.
13. Que pensez-vous de l'histoire qu'il nous a \_\_\_\_\_?
14. Nous sommes \_\_\_\_\_ au théâtre. ns. ns. sommes bien \_\_\_\_\_.
15. Ce n'est pas la robe que j'ai \_\_\_\_\_.
16. Où sont les bonbons que vous avez \_\_\_\_\_?
17. Je les ai \_\_\_\_\_.
18. C'est la porte de derrière que j'avais \_\_\_\_\_.

(To be continued)

## IN MEMORIAM

WILLIAM ADDISON HERVEY

Many a teacher of modern languages must have been deeply grieved on opening his paper the day after Christmas to read the news of the sudden death of Professor William Addison Hervey of Columbia University. And how many teachers and students in Greater New York and far out through Columbia's sphere of influence must have felt the holiday spirit turned to sadness at the thought that their lives would henceforth be poorer by a loyal and unselfish friend. Of every true teacher it may be said that he does not live for himself. Of Hervey it must be added that to an extraordinary degree he lived for his friends. Chance or the moves of an obscure fate bring into our lives many friends, whose influence then diminishes year by year. No one who had ever formed bonds of friendship with Hervey ever felt that they were wearing thin in this way. Like another Columbia Germanist, Rudolph Tombo, Jr., with whom he was associated for many years in intimate friendship, Hervey never waited for his help to be asked, but with a loyalty as unselfish as it is rare, he sought continually for those things which he might do for his friends. To his colleagues, even of temporary tenure, and to young and inexperienced teachers his resources of helpfulness were inexhaustible.

It was not merely to friends that he was loyal through thick and thin. He gave himself up to his life work with the devotion and enthusiasm that belongs to the ideal teacher, and brought to bear on it an industry of which few men are capable. Of too active a temperament to be a scholarly recluse, he nevertheless loved his studies and his work as teacher of German literature with rare affection. His syllabus of Lessing, Goethe and Schiller is a model of painstaking gathering of materials, careful analysis and accurate presentation, clarified by years of class-room and seminary experience. It is a teacher's philology in the best sense. Whoever saw him in his study, shut in at last from the distractions of committee and routine work and the thousand other duties which his energetic nature imposed upon him, could appreciate the deep affection, the *gaudium verum* of the eager and life-long student among his beloved authors.

To a man of so ardent a nature, the war came as a peculiar shock and disaster. The psychology of war time, with its superficial passions and its denunciation of everything connected with the enemy aroused in his fine spirit a deep sense of injustice. He was so thoroughly loyal in his love of country and so constantly ready for patriotic service that he could never understand the intolerant spirit that expected the American teacher of German to abjure the results of scientific study or throw overboard all the things he owed to German scholarship. Throughout the days of readjustment, more difficult with such a man than with those of more superficial nature, he found deep satisfaction in the doing of important patriotic service: first in the post office department at Washington and later for the department of justice. It is more than a guess that the unremitting labors of the early months of the war in Washington and the giving up of his vacations to patriotic duties definitely shortened his life.

To the bitter experiences of a teacher of German during the past few years there was added last spring a crushing domestic loss, the most terrible that can befall any man. When I saw him in May, he walked with the conscious erectness of one who had pledged himself to pass through the darkest shadows on the *via dolorosa* without faltering. But a letter written after the catastrophe showed that he had steeled himself to take up the broken threads of life once more; and a hard summer's work in the government service brought a new grip on affairs and flashes of the old enthusiasm. The success of the S. A. T. C. courses in German, which he assisted in planning, encouraged him, and the last visit I had with him on November 8 and a letter of November 20 showed that he had found himself in the new order of things and was looking forward with confidence to the future. And then came

"The blind Fury with the abhorred shears  
And cut the thin-spun life."

Modern language teachers owe more to Hervey than they know. He was active in both the New York State and the Middle States Associations. He was one of the small group of men who in 1915 took steps to set the MODERN LANGUAGE JOURNAL upon its feet, and he never ceased to be thoughtful for its interests. His unselfishness and energy were peculiarly suited to work in organizations, where eternal tact must be paired with forgetfulness of self.

Opposition never swept him off his feet. Misconstruction and ill-humor never shook his imperturbable coolness. He believed thoroughly in the organization of teachers and he was always willing to give his time without stint and in the end to efface himself to help things forward. To mention but one instance, his work with various committees for the improvement of oral and aural work was of lasting value to our profession.

The work of the conscientious teacher is indeed done "for God's sake." No financial rewards beckon to him. His name rarely finds its way into the easy popularity of the daily press. His passing causes no ripple on the surface of public life. The more faithfully he works, the more he must learn to sink his own personality and the less the passing fame of the moment will be his. But as the years come and go, for him as to no other son of earth is the prayer of the Psalmist answered, "Establish Thou the work of our hands, yea the work of our hands establish Thou it!" The teacher's faithfulness to duty lives on in the flesh and blood even of those who have forgotten whence a sense of respect for science and a belief in the standards of accurate scholarship came into their lives. To live thus in the lives of his students and in the hearts of his friends is the only reward that Hervey would have desired.

ROBERT H. FIFE, JR.

## QUERY AND ANSWER

All queries and answers for insertion here should be addressed to Thomas E. Oliver, Urbana, Illinois.

1. What is a good reference grammar of the French language, printed in France, and suited to the use of English-speaking teachers?
2. Can some one give a list of the best scientific readers available in this country in French, German, and Spanish?
3. What material published by American firms is available for the instruction of very young pupils in German, in Spanish, in French?
4. Will some reader give the titles, publishers, dates and prices of the best business or commercial readers and manuals in French, German and Spanish, prepared for the instruction of English-speaking students?

One correspondent recommends the following:

*French Commercial Correspondence with Exercises, French-English and English-French Glossaries, Hints on Letter-writing, and copious Notes* by Elphege Janau. Third Impression. Longmans, Green, and Co., London, New York, and Bombay 1898. xvi-222.

The same publishers issue a similar German manual. Both books are from the English rather than the American business standpoint. This fact affects the money values and also a very considerable number of business customs and terms. Moreover, the general tone of the book is rather stilted and old-fashioned, which is due to the fact that it was written in 1888. There surely must be more modern manuals.

5. Is the following phrase correct? If not please explain why: "Qui ont fondé Rome?"

Somehow this does not appear natural. It seems as if it ought to be singular: "Qui a fondé Rome?" But it is difficult to analyze why. One correspondent suggests that in this sentence "qui" is an indefinite interrogative, and that, inasmuch as most indefinites suggest the singular rather than the plural, the same should be true in this instance. Moreover, when we use "qui" as a plural, we are assuming either for ourselves or for the person asked the knowledge that more than one person, tribe or people founded Rome. Should we assume this knowledge in asking a question of this general character? On the other hand why have we not the right to ask the question with full assumption of such knowledge?

The editor received the above question from Mr. Louis Tesson of The French-American Publishing Co., 220 Tremont Street, Boston, Mass. Mr. Tesson has made quite a study of such grammatical peculiarities and has published some of them under the title *L'Ami du Professeur de Français. Réponse à des Questions sur la Grammaire et la Prononciation faites par des Professeurs et des Elèves étrangers*. Deuxième édition. Paris (Ch. Amat); La Rochelle (Noel Texier) 1910. This pamphlet of 32 pages contains questions numbered from 36 to 107. Questions 1 to 35 were previously published in number 3 of *Le Français Fonétique* a quarterly publication by the same

author. Mr. Tesson writes that he has now a great number of such questions in addition to those already published. The editor is in some doubt whether this department of "Query and Answer" is the best medium for the publication of questions of this rather detailed syntactical nature, but he would welcome an expression of opinion from the readers of THE MODERN LANGUAGE JOURNAL on this subject. In any event it is certainly highly desirable that such questions be made available to the profession, and it is to be hoped that Mr. Tesson will soon reissue the above pamphlet in a complete form so as to include all material on such matters which he has collected.

6. Does any one know if "Perception Cards" similar to Young's Latin Perception Cards (published by the American Book Co.) are available for the modern foreign languages, and, if so, where they may be obtained?

A correspondent writes of the great success he has had in teaching Latin to his son by means of these "Perception Cards," and wonders naturally why similar devices do not apparently exist for other languages. These Latin cards have the Latin word, idiom, or phrase on one side and the English equivalent on the other. There are 500 of them numbered to correspond to the sequence of words and phrases in Pearson's *Essentials of Latin*. The cards are seven inches by eleven and a half, and the printing on them is large enough to be seen readily across a class room. While it might be more difficult to condense an adequate vocabulary of French, German, or Spanish on 500 such cards, yet this method of drilling has much to commend it. If used in connection with other schemes, its very novelty makes it doubly efficacious. We trust that some one will utilize this idea and secure a publisher of sets in modern languages. Great care would have to be used in the proper choice and order of the first five hundred words. Several competent persons at least should co-operate in the task. Otherwise the lists would be too one-sided in character. It would seem as if this were a rather pretty problem for graduate students in our schools of linguistic methodology. Who will undertake it?

## SUGGESTIONS AND REFERENCES

Material for insertion under this heading should be sent to Thomas E. Oliver, Urbana, Illinois. See the December, 1918, MODERN LANGUAGE JOURNAL, p. 128, for an announcement of the purpose and plan of this department.

### FRENCH

#### BOOKS FOR VERY YOUNG PUPILS

We have recently received for examination a series of booklets designed primarily for French instruction to very young pupils. The first of these is entitled *Histoires et Jeux* written by Jessie Foster Barnes, Instructor in French in the Francis W. Parker School, Chicago, and published by the press of that progressive institution. It is for sale by A. C. McClurg and Co., 218 S. Wabash Ave., Chicago. The price is forty cents. This little work of 116 pages is most entertainingly written and planned. It must be a delight to children with its simple vocabulary, just what French children would first learn, its pretty songs, the favorites of childhood in France, and its interesting games that tend to develop simple dramatic expression in the young. We confess gladly our own pleasure in reading through these lessons which we wish to recommend unreservedly. Even for older pupils much of this fascinating material can be profitably used, especially in French clubs or social gatherings that are not too sedate and desire to liven up an evening by games and songs that take one back to childhood. If illustrations could be added, the value of this book would, we believe, be still greater.

Miss Lilian G. Ping has written two little booklets based upon the innate love for dramatic expression found in nearly all children. These are called *Tableaux Mouvants* and *Jeux Français* respectively. Both of these little volumes are published in this country by E. P. Dutton and Co., New York (681 Fifth Ave.). The price is sixty-five cents. In *Tableaux Mouvants* we have a series of simple dialogues accompanied by dramatic action under such titles as *La Famille*, *On bâtit une maison*, *On met le couvert*, *On joue aux soldats*, etc. More elaborate and complicated action is found in such *tableaux* as *Défilé des Professions et des Arts et des Métiers*, *Les Animaux s'amuse*, *La Pluie et le Beau Temps*, *la Journée d'un Agent de Police*. While this method of teaching vocabulary demands histrionic capability and appreciation on the part of the teacher as well as of the pupils, there can be no doubt of its efficacy in proper hands. Children learn doubly fast, if they are allowed "to play a part" in what they consider a real play.

In the *Jeux Français* Miss Ping shows us French children playing their games and using the vocabulary required. As Mr. Walter Rippman well says in the prefatory note to this little volume: "When the pupils speak about what they themselves are doing, their handling of the foreign language becomes purposeful, and they acquire a sense of ease and power." The book is divided into "Jeux Gymnastiques" and "Jeux d'Esprit." Under the first division are grouped *Concours de Tir à l'Arc*, *La Balle Cavalière*, *La Balle en Posture*, *La*

*Mère Garuche*. Under the second division are found: *L'Acrostiche*, *Les Eléments*, *L'Echo*, *Le Jardin du Roi*, *Les Trois Règnes*. There is no doubt of the value of such material as this, but it requires that type of patience which is not commonly found in men teachers. It therefore seems necessary to add that only women teachers capable of handling younger children could employ such books with success. It should be said also that such material is not adapted for college pupils, nor, indeed, even for our high schools. Greater naiveté and less self-consciousness than are usual with older pupils are absolutely necessary for the successful use of Miss Ping's valuable booklets.

In the same series of Dutton's publications there has appeared *L'Homme Vert et autres Contes de Fées* by Jetta S. Wolff. These fairy tales are in part original, in part based upon old legends of France. All are written in simplest language. The aim is to encourage rapid reading in connection with a text taken at a slower and more deliberate pace. There is no doubt that such material for outside reading would prove very attractive for young minds and that it would help greatly in giving them self-mastery in the language of everyday simplicity.

Occasional enquiry has come recently to the editor to recommend elementary readers or primers in French, German, and Spanish, similar to the type of simple English readers used in American schools in the lower grades. Such books are apparently desired as may be used either with classes of very young children or within the family. The query is not only interesting but also of moment, inasmuch as it is evidence of a growing disposition to begin at a much earlier age the study of foreign languages. Unfortunately the number of such primers issued by American firms appears to be small. Below we will list all such material in French as has come within our knowledge. We will also issue an appeal in the department of Query and Answer for further help not only for material in French but more especially in German and Spanish:

D. C. Heath and Company have an attractive little book prepared in England by M. L. Chapuzet and W. M. Daniels entitled *Mes Premiers Pas en Français*. In its 164 pages there is a wealth of material most interesting to the young child. The illustrations are numerous and entertaining. Many of them are equipped with numbers referring to the names of the objects contained in the pictures. This clever idea is carried out also in a so-called *Vocabulaire Illustré* in the last 14 pages. There is also a *Vocabulaire Alphabétique* French-English of 20 pages. While the method suggested is the oral use of the French as far as possible, the authors have very wisely recognized the need of the teacher's helping out occasionally with explanations in English. The whole book is imbued with the principle that young children learn all the faster if they can be made at the same time to enjoy themselves. Thus, to quote from the preface, there is "frequent introduction of simple scenes for acting suggested by the lesson, also of songs to sing, poetry to recite, and pictures to draw."

A similar appeal to the love of pictures characterizes the Worman Modern Language Series in its First and Second Books in French, German, and Spanish, issued now by the American Book Company. The editor confesses a certain fondness for the French books of this series, due doubtless to the fact that his early instruction was largely based upon them. To some this may

suggest the idea that they are somewhat old-fashioned, but it is curious how many of the more modern books have turned to the methods used years ago in the Worman series. One advantage of the series is the gradation of subsequent books, *Le Questionnaire*, and *L'Echo de Paris*, culminating in the Worman *Grammaire Française*, one of the best all-French grammars for English-speaking pupils in existence.

Another book for juvenile instruction is that by Adolphe Dreyspring *Easy Lessons in French according to the Cumulative Method adapted to Schools and Home Instruction* (American Book Company). The pictures and method of using them are somewhat more formal in this book. It may be followed by the Dreyspring *French Reader on the Cumulative Method* containing the very amusing juvenile tale of *Rodolphe and Coco the Chimpanzee*, of which the illustrations are quite entertaining. Questions for conversational drill on this story are placed conveniently at the bottom of each page. The fifty-odd pages following the tale contain a formal presentation of grammar certainly too difficult for pupils who would enjoy the simple tale that precedes. Dr. Dreyspring has also published a similar set of books for instruction in German to younger pupils.

Longmans, Green and Company have a *Modern French Course* by T. H. Bertenshaw with illustrations by D. M. Payne. While the pictures are well-drawn and clever, and while also the reading lessons are based upon them in an interesting way, the amount of formal grammar attached to each lesson seems to the editor too great for very young pupils to absorb readily. This book therefore verges upon the field of the high-school or even the junior college.

The same, or something very similar, may be truthfully said of a very excellent book by Albert A. Méras and B. Méras *Le Premier Livre* published by the American Book Company 1915. The very pleasing illustrations are by Kerr Eby. The reading material of this book is a simplified adaptation of Malot's *Sans Famille* and thus offers a more sustained interest than the detached tales of the Bertenshaw book. The grammar, vocabulary drill, composition, and conversation of each lesson are very cleverly taken from the reading text of that lesson. This book seems too old for very juvenile pupils, but for the high school it would be admirable. It may be followed by *Le Second Livre* which is similarly planned and uses Verne's *Le Tour du Monde en quatre-vingt jours* as the basic text.

The above books are all written from the standpoint of the English-speaking pupil. Many teachers believe that this point of view is less essential with younger minds, and some teachers would prefer to disregard it completely. To these latter we recommend the many books published by French firms in France for the elementary schools. Nearly every book-concern in Paris has such a set of readers and primers. We shall, therefore, in mentioning more especially those published by Larousse, be describing a type of book, rather than be recommending that firm above any other. We shall welcome heartily any opinions from our readers regarding publications of other French firms along this line.

The Larousse house publishes the following:

- C. Berville, *Le Premier Livre des Petits Garçons. Scènes Infantines. Morale tirée des Exemples.* 93 gravures. 75 centimes.
- E. Breuil, *Leçons illustrées de Français. Recueil d'exercices très original et très attrayant.* 120 tableaux. 1.20 francs.
- Claude Augé, *Grammaire Infantine. Livre de l'élève* (100 gravures, 50 centimes); *Livre du Maître* (1 franc).
- Claude Augé, *Les Chants de l'Enfance.* 100 chants avec couplets. 145 gravures. 1 franc.

With such material as this of the Larousse house instruction in French for the very young could certainly be made most interesting and fascinating both for teacher and for pupil.

### GERMAN

*Errata:* In the December 1918 number of THE JOURNAL page 134 there are one or two slight errors that we wish to correct as soon as possible. In line 10 the comedy *Pension Schöller* is wrongly ascribed to Joseph Laufs, "nach einer Idee von Jacoby." In line 19 *Der ungläubige Thomas* is erroneously assigned to Alexander Rost. Both plays, at least in the versions played at Harvard, are by Carl Laufs and Wilhelm Jacoby. I am indebted to Professor Walz of Harvard for these corrections. He has the programmes used at the performances and has verified their statements by consulting *Wer ist's* for 1914 under "Jacoby, Wilhelm." In *Kürschner's Deutscher Literatur-Kalender 1915* one finds also that both plays are ascribed to Wilhelm Jacoby and collaborators (Laufs is not there mentioned by name). In sending the list of plays performed by the Harvard *Deutscher Verein* Mr. Walter Silz did not give the authors' names. The editor sought to find this information elsewhere and naturally fell into errors. However Alexander Rost (1816-1875) did write a comedy called *Der ungläubige Thomas* which had quite a vogue at one time. See pages 91-92 of Volume IV of Rudolf von Gottschall's *Die Deutsche National-literatur des Neunzehnten Jahrhunderts* (1892 edition).

The University of Illinois School of Education Bulletin No. 19 issued December 10, 1917, contains the *Proceedings of the High School Conference of November 22, 23 and 24, 1917*. On pages 262-281 most of the material offered in the Modern Language Section concerns German. There is first a report by Henry G. Vorsheim on *A Year's Test of the Proposed Course of Study for the First Year in German*. This contains much of great interest to teachers of first year German. There follows a paper entitled *Grammar and Composition* by Marie Bartenbach. The writer outlines her method of teaching Nouns, Verbs, Pronouns and Pronominals, Adjectives, Prepositions, Conjunctions, Word Order, the underlying thought being that grammar must be taught by means of composition of a graded character. Miss Bartenbach then gives her method of teaching composition. Other interesting papers read at the conference were by Miss Eunice Prutsman on *Informational Knowledge and Miscellaneous*, by Miss Lois D. Walker on *Projector and Class-Room German*, and by Miss Amanda Lewerenz on *A Half Year's Trial of Supervised Study*.

This last showed the value of supervision in rescuing the poorer pupil from probable failure.

R. C. MacMahon of 78 West 55th St., New York City announces the sale of Tombleson's *Views of the Rhine*, edited by W. C. Fearnside, London (no date). Both series. Two volumes for five dollars. These are fresh impressions of the 140 plates. This is rather a rare book. Doubtless some high-school library would like to possess it.

We have received a copy of *An Historical Chart of German Literature for use in Schools and Colleges*, prepared and copyrighted by Nelson Lewis Greene, A.M., of Princeton, New Jersey (28 Linden Lane). Mr. Greene has published similar charts for English, and for American Literatures. Many schools and colleges have found this method of visualizing the whole history of a literature on one chart extremely useful and Mr. Greene has received many expressions of approval from teachers all over the country. It would require too much space to describe this chart in detail. We recommend that our readers send the small price, twenty-five cents, and examine the chart for themselves. The amount of information concisely presented by this means is alone sufficient warrant for such charts. The only other attempt along this line that we know of is the *Graphische Litteratur-Tafel: Die Deutsche Litteratur und der Einfluss fremder Litteraturen auf ihren Verlauf vom Beginn einer schriftlichen Ueberlieferung an bis heute in graphischer Darstellung* von Dr. Cäsar Flaischlen published by the G. J. Göschen'sche Verlagshandlung, Stuttgart 1890. This chart is done in colors to represent the several foreign influences which, like tributary streams, enter at various epochs the main current of German literature. On the whole, therefore, the Flaischlen chart is more picturesque and attempts to do more than the Greene chart. The latter is, however, more complete in its chronological data, since the birth and death years of each author are given. Each chart has its own points of superiority. Mr. Greene writes that his French chart will be issued as soon as certain war difficulties that have affected the printing trade are removed. He plans to issue such charts for all the modern literatures, for Greek, Latin, Art, Music, and the History of each important country. Our readers may recall a similar graphic method of presenting French literature which is found on the closing pages of Gustave Lanson's *Histoire de la Littérature française* published by Hachette.